



FLORIDA HERITAGE

WINTER 1997

ART DECO

AMERICA'S LAST NATIONAL STYLE

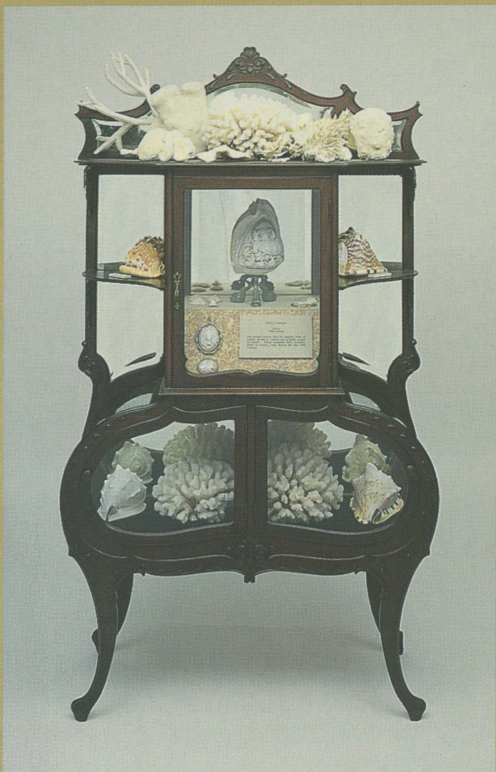
Sketches of Cedar Key

*Travel to a
tranquil island
community*

More Than Gatorade

*Gainesville's
museums,
culture and
history*





CABINETS OF CURIOSITY

*Florida's premier collection of
nineteenth century decorative arts.*

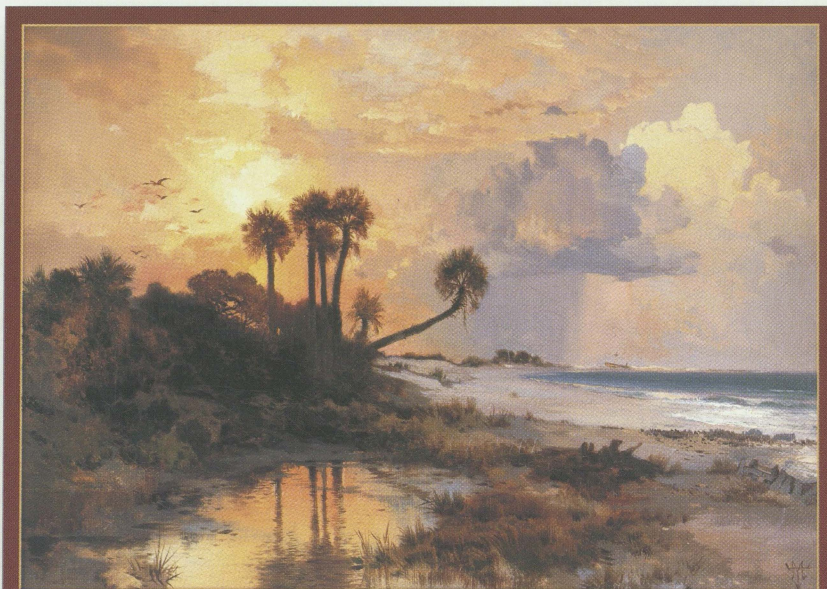
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Fort George Island 1880, Thomas Moran (1837-1926). Oil on Canvas, 11"x17", Collection of Sam and Roberta Vickers

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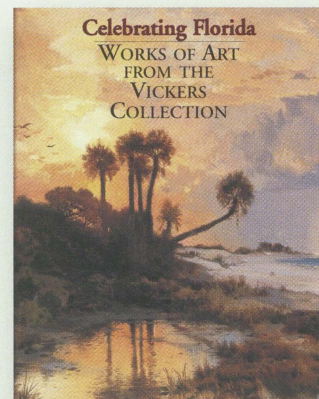
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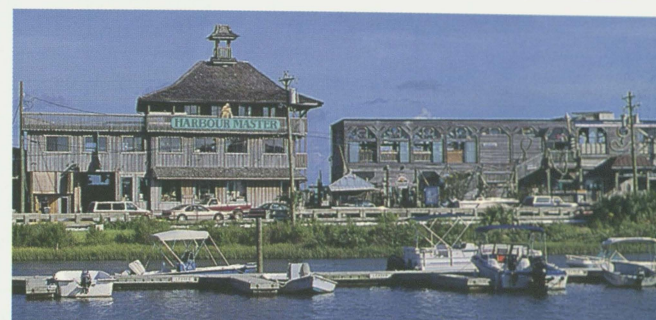
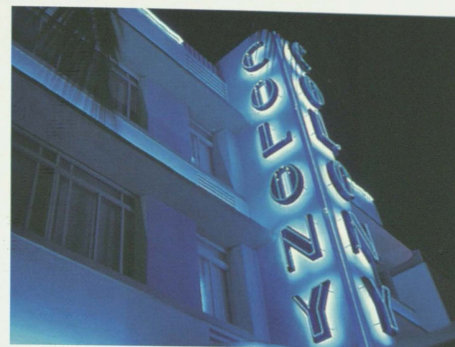
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ON THE COVER: Waldorf Towers, Miami Beach. Photo by Michael Zimny.

BACK COVER: Lakeside Inn, Mount Dora. Photo by Michael Zimny.



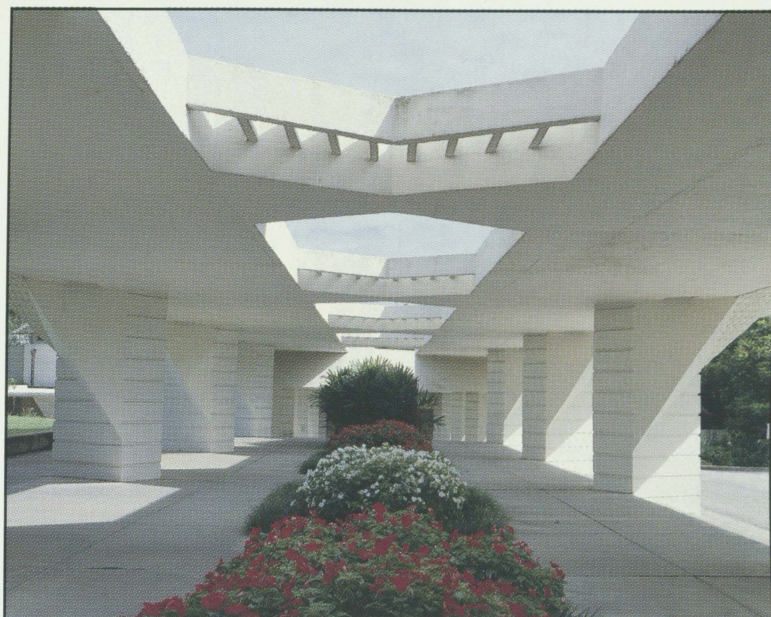
Florida's First Lady
Rhea Chiles' Painting,
"Florida's House 1907"

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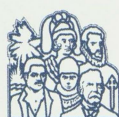
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FLORIDA HERITAGE



RICH HEFFLEY
EXECUTIVE EDITOR
ASSISTANT SECRETARY OF STATE

RUSTY ENNEMOSER
EDITOR

PHILLIP M. POLLOCK
MICHAEL ZIMNY
ASSISTANT EDITORS

DEE DEE CELANDER
DESIGN

JAN COLLIER
ADVERTISING MANAGER

SONYA DEEN
MARKETING AND
CIRCULATION MANAGER

GEORGE W. PERCY
DIRECTOR
DIVISION OF HISTORICAL RESOURCES
FLORIDA DEPARTMENT OF STATE

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FROM THE SECRETARY

WELCOME TO A NEW YEAR OF TRAVELING FLORIDA'S HERITAGE

Welcome to the first issue of *Florida Heritage* for the new year! Due to our recent subscription efforts, we have many new readers and we'd like to welcome all of you. We hope you will enjoy learning about Florida's fascinating historic destinations and events, and will take advantage of the opportunity to visit them. As always, we welcome your comments and would love to hear about your experiences when you travel to Florida's sites. We trust that *Florida Heritage* will add a new dimension to your journeys.

In this issue, you will get a first-hand look at the wonderful Art Deco buildings in South Miami Beach and get an idea of why this area attracts tourists from all over the world. No other state in the country can boast such a collection of this type of architecture. In another article, you will visit an island of a different flavor—Cedar Key. For those in search of a quieter vacation, Cedar Key just might be the place. During 1998, Florida will celebrate the centennial of the Spanish-American War. Our article on that subject will give you some historical background on Florida's role in that war and places that you can visit that were crucial to the effort that established the United States as a world power. Finally, the central Florida city of Gainesville has much to offer in addition to football. Travelers to that city can use the article, "More than Gatorade," to seek out Gainesville's many museums, historic districts and cultural facilities, both in town and on the campus of the University of Florida.

Sandra Mortham

Sandra B. Mortham
Secretary of State



Coral Gables

BILTMORE HOTEL JOINS PRESTIGIOUS LIST OF LANDMARKS

One of Florida's great resort hotels, the Biltmore in Coral Gables, was recently designated a National Historic Landmark. Secretary of the Interior Bruce Babbitt officially designated the 1926 hotel a national landmark in a special ceremony held in October. National Historic Landmark designation is the highest level of significance which a property can receive from the federal government. "It's comparable to winning the Academy Award for national designation," said Carolyn Pitts, architectural historian for the federal landmarks program.

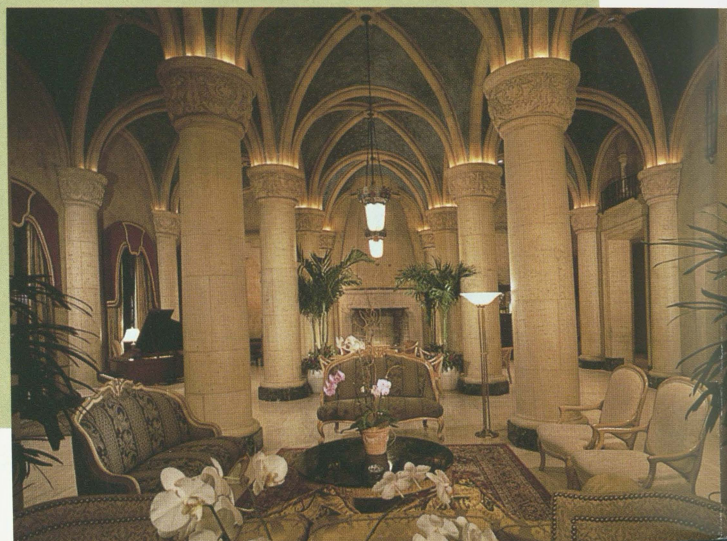
The Biltmore Hotel joins thirty-three other National Historic Landmarks in Florida, including the Cathedral of St. Augustine, Mar-a-Lago and the Cape Canaveral launch pad. In Dade County, the presidential rail car *Ferdinand Magellan* and the Vizcaya Museum and Gardens have also received the designation. The only other hotel building in Florida to earn the distinction is the 1891 Moorish Revival Tampa Bay Hotel.

The Biltmore was designed by the New York architects Schultze and Weaver and opened on January 14, 1926. The towering hotel

was designed in the popular Mediterranean Revival style, its twenty-six story tower inspired by the Giralda Bell Tower of the Cathedral of Seville, Spain. During its long history, the hotel attracted such notables as the Duke and Duchess of Windsor, President Eisenhower, New York Governor Al Smith and Hollywood stars Bing Crosby and Judy Garland. The hotel closed in 1968 but reopened in 1985 as a luxury hotel following a \$49 million restoration.—M.Z.



BILTMORE HOTEL



KEY BISCAIYNE

Cape Florida Lighthouse Shines Again

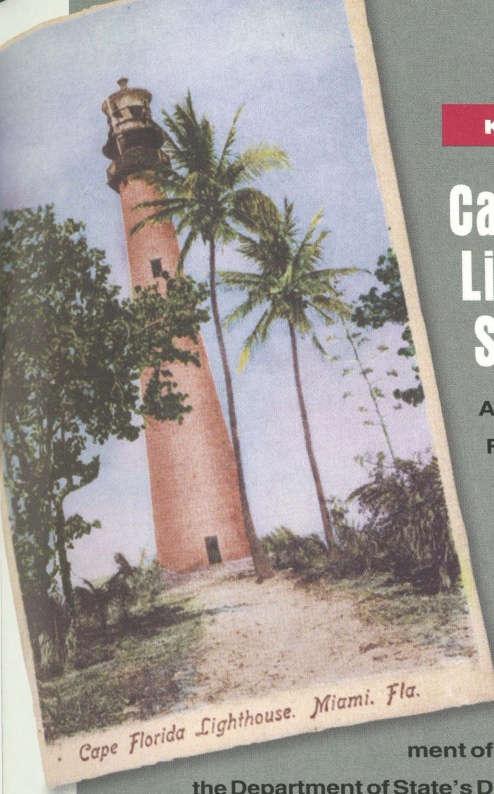
After nearly eight years of work, Florida's oldest lighthouse, the 1855 Cape Florida Lighthouse on Key Biscayne, has been restored. The \$1.5 million restoration was achieved through the efforts of Dade Heritage Trust (DHT) working with the Florida Department of Environmental Protection and

the Department of State's Division of Historical Resources.

In the largest project it has ever undertaken, DHT raised more than \$200,000 from corporate and private donations and merchandise sales, and \$750,000 in historic preservation grants from the Division of Historical Resources.

Aided by original drawings, the exacting restoration returned the lighthouse to its 1855 appearance. Work involved the manufacture of more than 24,000 custom hand-molded bricks to strengthen the tower and the reconstruction of its original 103-step cast iron spiral staircase. A 120-ton crane was used to hoist the lighthouse's reconstructed lantern and cupola into place. An 1800s photograph helped in the replanting of the original coconut palm pathway leading to the lighthouse.

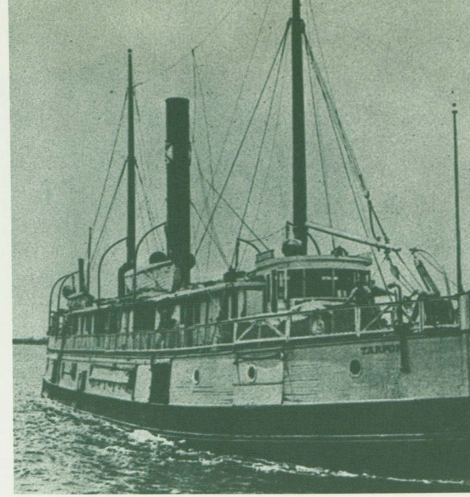
The lighthouse was built in 1825, but was destroyed by a Seminole Indian attack in 1836, then rebuilt in 1846. In 1855, Lieutenant George G. Meade, later the general of Gettysburg fame, supervised a rebuilding of the lighthouse which raised it to its present height and added a much more powerful lens. Following the construction of an offshore lighthouse, the Cape Florida light was decommissioned in 1875 but continued to operate until it was dimmed in 1990 because of structural deterioration. The Florida Division of Recreation and Parks, which has owned the lighthouse since 1966, will continue to maintain the restored tower.—M.Z.



The *Tarpon*, a passenger and cargo steamer built in 1887, was recently designated as Florida's sixth state underwater archaeological preserve by the Division of Historical Resources. In 1937, the 160-foot *Tarpon* sank in a storm eight miles off the Panama City coast. Now the ship awaits divers with open-water certification who want to explore the wreck located 95 feet beneath the Gulf of Mexico.

In its earliest years, *Tarpon* (then called the *Naugatuck*) carried passengers from Connecticut to New York along the Naugatuck and Housatonic rivers. Later, Henry Plant bought the ship, renamed it and used it in the Tampa area for marine operations. It is possible that the ship transported troops from Florida to Cuba during the Spanish-American War. Finally, in 1902, *Tarpon* was sold to the Pensacola, St. Andrew & Gulf Steamship Co.

When the ship sank, eighteen lives were lost, and only thirteen people survived. *Tarpon* lacked a radio and was overloaded with food, beer and iron. An investigative board reviewed the 1937 *Tarpon* accident and blamed Captain Willis Barrow, one of the casualties, because he overruled his crew, who demanded that the craft be beached. Barrow was fond of saying, "God makes the weather, and I make the trip." —PMP.



1887 Steamer Named Florida's Newest Underwater Park

HOMASASSA SPRINGS GATHERING

THE FLORIDA



GATHERING

On March 21-23, the Florida Humanities Council will present The Florida Gathering, a three-day event that will explore the history, peoples, environment and cultural heritage of the Homasassa Springs area. Planned are music, storytelling, dance, crafts and tours of the area's historic, environmental, archaeological and cultural attractions. A large tent set up on the grounds of the Riverside Inn will serve as the center of The Gathering.

The Florida Gathering is produced by the Tampa-based Florida Humanities Council. Founded in 1971, the Council works to increase an awareness for the humanities in Florida through such programs as retreats for educators, speakers, publications, radio programs and grant assistance. For more information about The Gathering, call the Council at (813) 272-3473.—M.Z.

ON TOUR AROUND THE STATE

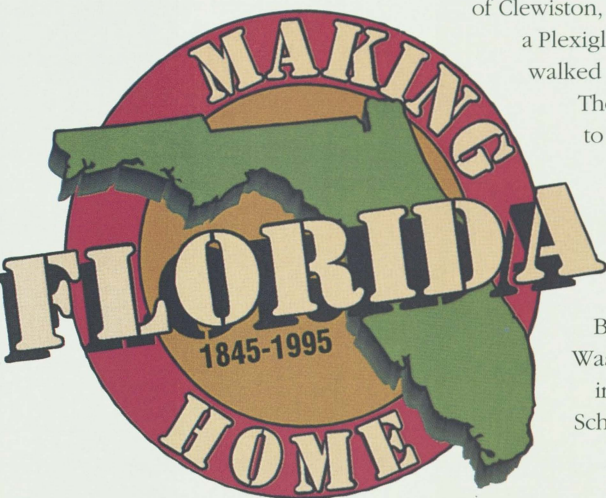
AT HOME IN FLORIDA

A new traveling exhibit, *Making Florida Home*, has been designed by the University of South Florida School of Architecture and Community Design. Consisting of more than 200 drawings, photographs and maps, the display tells the story of how Florida's homes and communities have evolved since 1845.

The exhibit features 23 types of houses ranging from antebellum and vernacular to Art Deco and suburban tract, in addition to tracing community development from 19th century new towns and early 20th century suburbs to modern retirement and waterfront communities. One of its most interesting displays is the original 1925 plan of Clewiston, which is set under a Plexiglas floor that can be walked on.

The exhibit will travel to Naples, Pensacola, Orlando, Miami, Jacksonville and Tallahassee this year, and then to the National Building Museum in Washington. For more information, call the School of Architecture at (813) 974-4031.

—M.Z.



Tampa Bay History Center and Library Celebrates Move

In September, the Tampa Bay History Center and Library moved into its new interim home—the Tampa Convention Center Annex. The Annex site is located at the corner of Franklin and Platt Streets, and the 2,400 square-foot gallery features exhibits focusing on geographical, historical and cultural topics. The Convention Center Annex will serve as the site headquarters for several years while trustees and staff plan for a permanent home.

The September celebration included an antique auto caravan to the site, guest speakers and tours of the new gallery space. Reenactors portrayed conquistadors, rough riders, buffalo soldiers and Henry B. Plant. A large traveling exhibit at the Center, called *Making Florida Home*, started its statewide journey here just in time for the Center's opening. —PMP.

Boca Raton

THE GREAT TRAIN RESTORATION

The Boca Raton Historical Society is restoring a 1930s steam engine, two passenger cars and

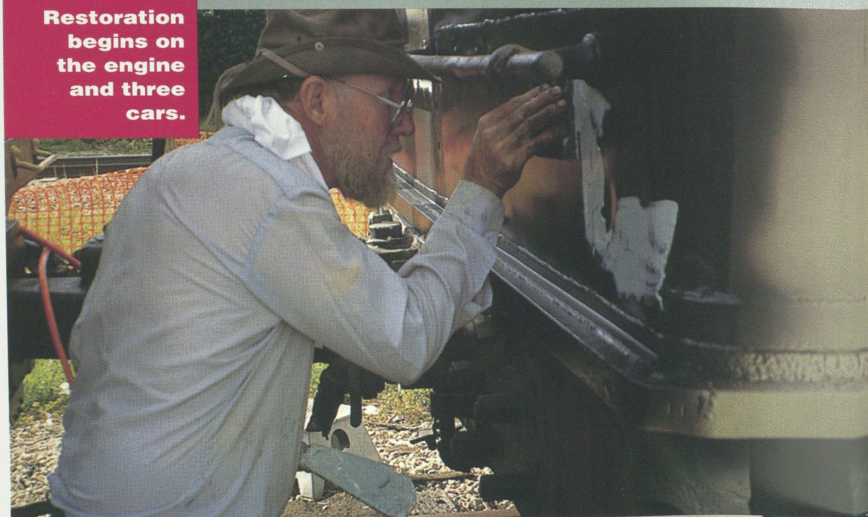


a caboose in a project the society refers to as the "Great Train Restoration."

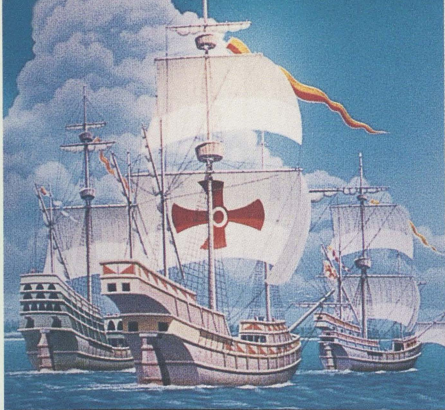
The train came to Boca Raton's Mediterranean-style depot in 1987 and since then has been subjected to the harsh Florida sun and vandalism. Now, a \$35,000 restoration fund will bring the exterior of the engine, cars and caboose back to their original appearance.

Both the engine and passenger cars operated on northern rail lines. The caboose is a former Atlantic Coastline car donated by the Florida-based CSX Railroad. The locomotive last ran in 1969. The stainless steel passenger cars operated since 1946, most recently for Amtrak. A professional restorer will complete the exterior restoration of the engine and three cars. Once this phase of the restoration is complete, the more extensive and expensive interiors of the train will be restored. —PMP.

Restoration begins on the engine and three cars.



BOCA RATON HISTORICAL SOCIETY



PENSACOLA

THE EMANUEL POINT SHIPWRECK EXHIBIT

The Historic Pensacola Preservation Board recently opened an exhibit that replicates the Emanuel Point shipwreck site, which was located by state archaeologists in 1992 near Pensacola. Experts believe that the remains are that of a wooden sailing ship from the Spanish *Tristán de Luna* fleet that sailed in 1559 to colonize Florida. If so, this would be the oldest shipwreck in Florida and second oldest in North America.

The replica of the sailing ship wreckage was developed from diagrams drawn by state archaeologists from the Division of Historical Resources when the site was being excavated. Museum artisans were careful to maintain exact scale and dimensions. The sandy exhibit foundation is littered with shells and wooden timbers, based upon the way the ship impacted the bottom of the bay.

The Emanuel Point display is part of a more expansive exhibit called *Pensacola: City of Five Flags*. The total exhibit occupies about 2,000 square feet in the Earle Bowden Building in Historic Pensacola Village. —PMP.

See Fort Lauderdale Once Upon a Time

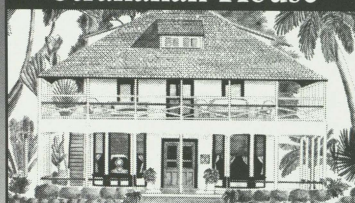
Bonnet House

Nestled within the modern city of Fort Lauderdale are three historical treasures filled with architectural richness and colorful history. A visit to these sites is a journey through time, and an experience to remember!



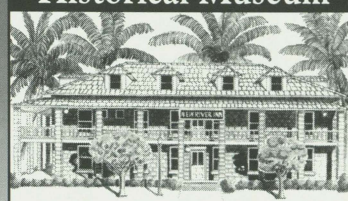
Located between the beach and Intracoastal Waterway just south of Sunrise Boulevard at 900 North Birch Road. (954) 563-5393

Stranahan House



Located in Downtown Fort Lauderdale, at Las Olas Boulevard and SE 6th Avenue. (954) 524-4736

Historical Museum

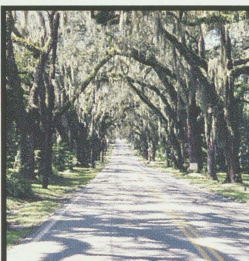


Located in the Historic District at 219 SW 2nd Avenue. (954) 463-4431

Bonnet House is a property of the Florida Trust for Historic Preservation. Funding provided by the Broward Cultural Affairs Council.



Illustrations by: Susan Dvorak



Take a Self-Guided Tour of Historic Citrus County

Come visit our little piece of paradise, located less than 90 minutes from Tampa or Orlando.

Start your tour in Floral City under the majestic canopy oaks over Orange Avenue adjacent to the residential district listed on the National Register of Historic Places.

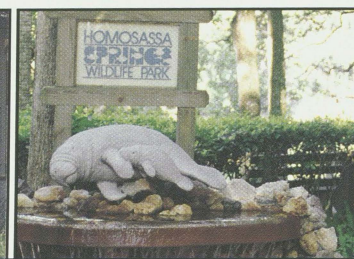
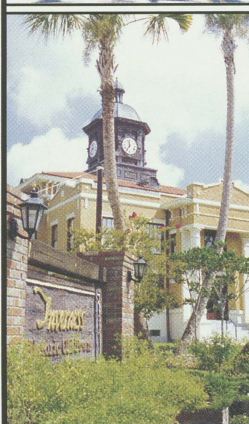
Next stop: downtown Inverness and the 1912 courthouse and the Historical Museum with records dating to 1887. Then, it's on to Crystal River to the Coastal Heritage Museum and the Indian burial grounds. Round out your trip in Homosassa at the remains of an 1800's sugar mill and the Printing Museum.

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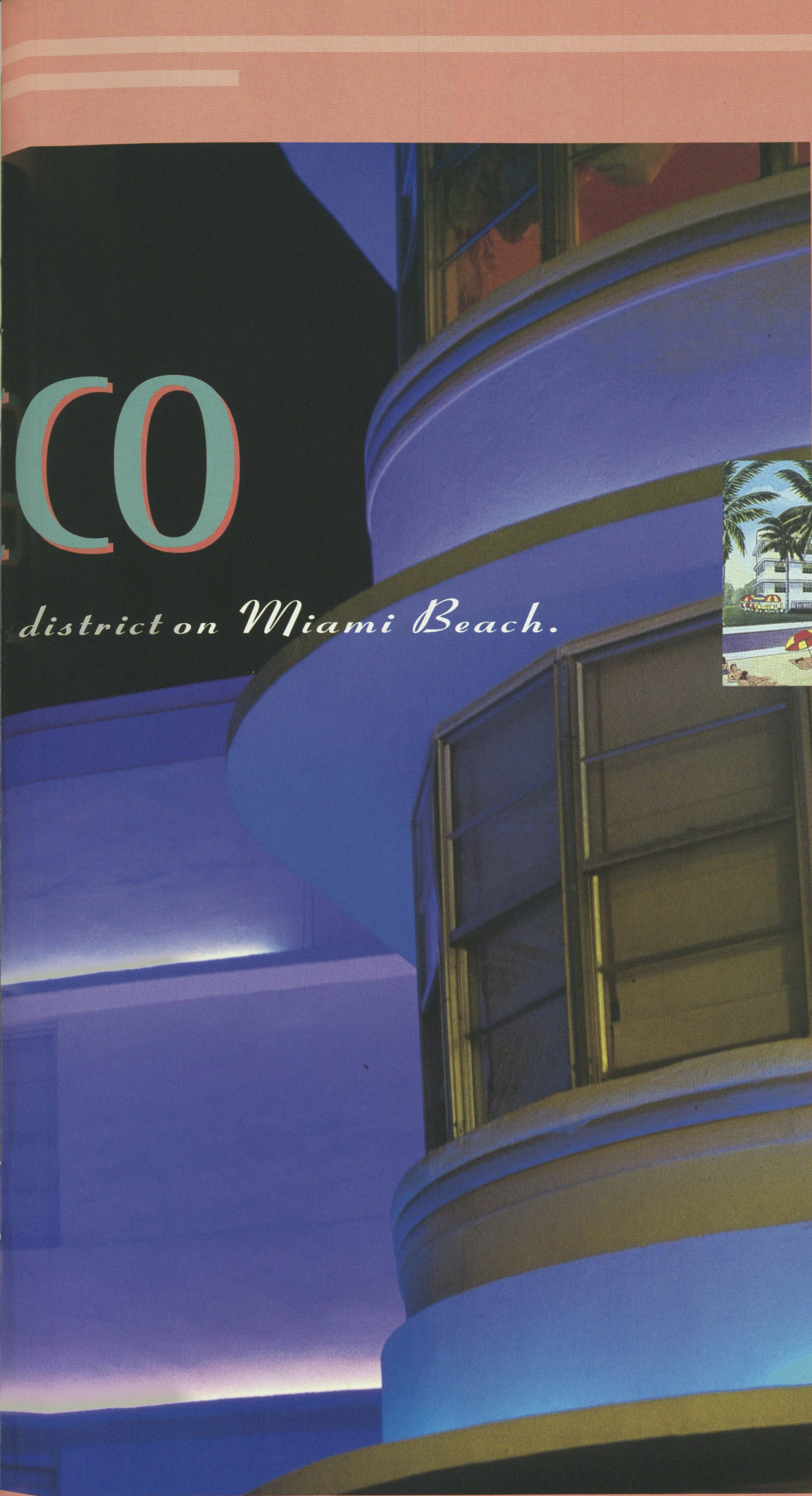


Re-discover this most recent of American styles

ART DE

and its world-renowned historic

*The Cardozo
Hotel was one
of the first on
Ocean Drive
to attract
tourists to its
trendy grill and
restaurant in
the early 1980s.*



CO

district on Miami Beach.

AMERICA'S LAST NATIONAL STYLE



goes by many names—Art Moderne, Streamline, Zig Zag, Jazz Age and Skyscraper—but one—*Art Deco*—seems universally known. Its images are familiar: gleaming stainless steel diners and glass block storefronts; Astaire and Rogers dancing cheek to cheek; streamline bedroom sets, cocktail shakers, perfume bottles and refrigerators; and a big monkey's famous climb up the Empire State Building. But what is Art Deco? And how has this recent style helped catapult South Miami Beach into an international resort and preservation success story?

By Michael Zimny

AMERICA'S LAST NATIONAL STYLE



The

term Art Deco was coined by historian Bevis Hillier in 1968 to describe early 20th century modern design.

The title is French in origin, derived from the celebrated 1925 Paris *Exposition des Arts Decoratifs et Industriels Modernes*. Two words in the exposition's title—industrial and modern—define much of what the style is about.

The Paris exposition sought to combine the ambitions of the earlier Arts and Crafts Movement with industrial technology. The result was a new, rich style of ornamentation made up of sharp, angular geometric forms and stylized natural designs. Art Deco also developed as a very “modern” style. As technology and invention sped forward during the decades following World War I, the new century seemed to demand a more modern style. Architects were encouraged to find their inspiration *not* from the forms of the past but in the machine-produced designs of the present.

Out of this love affair with technology and modernism came the Art Deco architectural style. With their flat roofs, smooth stucco walls and distinctly modern look, most Art Deco buildings are usually easy to spot. But there is some variety in the style, and architectural historians usually divide Art Deco

into two major periods: decorated (1926-1936) and Streamline (the 1930s).

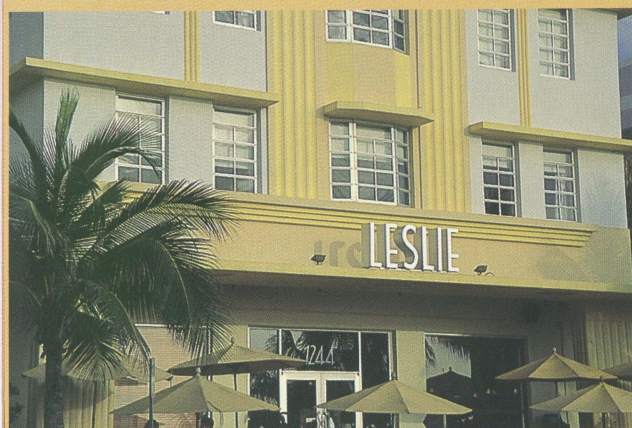
The two names give clues for what to look for. In the first period, Art Deco buildings are highly ornamented, especially around entrances, windows and along rooflines, and use the abstract, angular or floral ornament taken from the 1925 Paris exposition. If you see these kind of details, even if they're very simple, you're almost certainly looking at a classic early Art Deco building. In the second, more sober Streamline period popular during the Great Depression, buildings usually have very little ornamentation and have a very flat, machine-like look. Hallmarks of this phase of Art Deco include rounded corners, banded stripes, porthole windows and lots of glass block.

Although Art Deco buildings can be found throughout Florida, no place is as synonymous with the style as South Miami Beach. During the 1930s, while much of the nation suffered through the Great Depression, Miami Beach's new tourist-driven economy boomed. A small number of architects designed hundreds of buildings in the up-to-date Art Deco style that went up during the 1930s, giving this part of the Beach a remarkably uniform appearance.

South Beach's popularity began to decline in the 1960s as tourists moved to newer destinations farther north. By the 1970s, the district teetered on the edge of oblivion. Like some lost, enchanted city, its buildings were badly deteriorating and seemed ripe for demolition. To its rescue came the Miami Design Preservation League. Founded in 1976, the League worked tirelessly to promote the Beach's Art Deco Historic District under the leadership of its indefatigable founder, Barbara Baer Capitman. George Neary, MDPL's executive director, recalls Capitman's vision for the district: “She helped us to see the invisible so we could do the impossible.”

*“Beautiful ultra-modern
building . . .
Exceptionally large,
cheerful rooms each with
private bath and
telephone . . . Elevator
service . . . Tropical patio
. . . Open all year.”*

POSTCARD FOR THE LESLIE HOTEL, C. 1940.



MICHAEL ZIMNY



TOP LEFT, TOP CENTER, AND TOP RIGHT, MICHAEL ZIMNY; CENTER, PHILLIP M. POLLOCK; BOTTOM, MICHAEL ZIMNY





*(Clockwise
from top left)
The
Breakwater,
the interior of
the Shore
Club, The
Avalon,
The Marlin,
and the
Beach
Patrol
Headquarters.*



MICHAEL ZIMNY



*(Top) The Colony
(Lower left) the Greystone Hotel*

AMERICA'S LAST NATIONAL STYLE



Today,

the impossible *has* happened and South Beach is one of the most trendy pieces of real estate in the world. To help find your way around this international hot spot, visit the Miami Design Preservation League's Welcome Center on Ocean Drive. For a self-guided introduction to the Art Deco Historic District, pick up the League's new audio cassette tour, put on your favorite walking shoes or rollerblades (locals swear it's the best way to get around), grab the sun tan lotion and go!

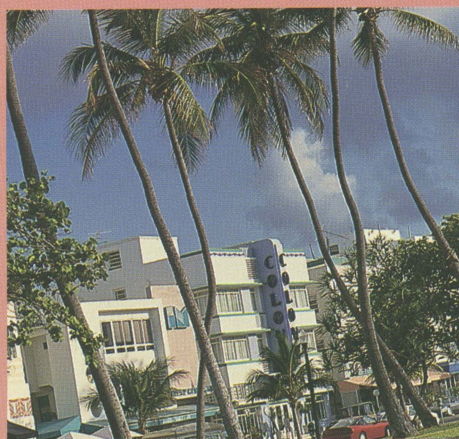
Ocean Drive is South Beach's most well-known street and makes the perfect starting point for your tour. The Drive's ten blocks of small, pastel-colored hotels, now brimming with cafes, shops, restaurants and clubs, form a sort of whimsical stage set for the Beach. Here are the streamlined corners of the Cardozo and Carlyle Hotels, the delicate floral ornament of the Cavalier and the towering modernistic sign of the Breakwater. By night, the hotels dance with neon and colored lights: red and white on the Beacon, orange on the Edison, blue on the Colony and gold on the Leslie.

South Beach's Art Deco treasures go beyond Ocean Drive. There's the Essex House and the Tiffany and Tudor Hotels, with their Buck Rogers rocket-like spires, the nautically-inspired Beach Patrol Station seemingly ready to set sail, the magnificent restored rotunda of the U.S. Post Office and the elegant Bass Museum of Art. Also look for the smaller details that give South Beach its distinctly tropical resort flair: porthole windows and deck-like balconies; "eyebrow" sun shades above exterior windows; and etched glass, relief sculpture and even metal screen doors depicting palm trees, flamingos, pelicans, mermaids and sunbursts.

The efforts to preserve South Beach's Art Deco Historic District continue. As exciting a place as South Beach has become, the Miami Design Preservation League is cautious about the district becoming lost in its new-found notoriety. "The only thing of permanence we really have here is the historic district," says MDPL board member Michael Kinerk. "Obviously we can't remain the hottest or hippest place on earth forever, but if we do our job right, the district will still be here when the Beach comes back down to earth again." ■

"The size of the hotels vary . . . rates begin at about \$2.00 and there is one that charges \$50.00 a day (winter season). They are modern, architectural masterpieces . . ."

HIGHLIGHTS OF GREATER MIAMI, 1949.



ROBERT OVERTON

To Learn More

Miami Beach will host the Florida Trust for Historic Preservation's Annual Meeting on May 15-17 and plans a great sampling of South Beach places and culture. If you're visiting the Beach on your own, here are a few tips: first, stay at an Ocean Drive hotel, especially in an ocean front room—the view alone is worth it. If you're driving, use hotel parking or a public lot and see the Beach on foot, by bicycle or rollerblades—but watch out for the traffic!

The Art Deco Historic District occupies a compact, one-square mile area roughly between Lincoln Road, Sixth Street, Ocean Drive and Alton Road. Shopping, restaurants and other entertainment are concentrated along Ocean Drive, Collins and Washington Avenues and Lincoln Road.

The Miami Design Preservation League is your best source for information about the district and South Beach attractions; call (305) 672-2014 or visit its welcome center at 1001 Ocean Drive. Other useful numbers are the Greater Miami Convention and Visitors Bureau (539-3000) and the Miami Beach Chamber of Commerce (672-1270).

To learn more about South Beach and Art Deco architecture, see the following titles:

Deco Delights: Preserving the Beauty and Joy of Miami Beach Architecture by Barbara Baer Capitman. New York: E.P. Dutton, 1988.

Miami Beach Art Deco Guide by Keith Root. Miami Beach: Miami Design Preservation League, 1987 (available through MDPL).

Rediscovering Art Deco U.S.A. by Barbara Capitman, Michael D. Kinerk and Dennis W. Wilhelm. New York: Viking Studio Books, 1994.

Tropical Deco: The Architecture and Design of Old Miami Beach by Laura Cerwinske. New York: Rizzoli, 1981.

SKETCHES OF

Cedar



BY PHILLIP M. POLLOCK

CEDAR KEY IS A TRANQUIL ISLAND COMMUNITY SPLIT OFF THE
NORTHERN WEST COAST OF FLORIDA. FOR YEARS, THE COMMUNITY'S
ECONOMY HAS BEEN BASED ON FISHING AND INDUSTRIES THAT ARE
LONG-SINCE EXTINCT. THOUGH FISHING IS STILL IMPORTANT,

TOURISM HAS NOW GENERATED

A FRESH ENTHUSIASM HERE.

It is excitement quickened by a diverse cultural community. Local writers craft their words passionately when the island's spirit moves them, the same way painters' brush-stroke images of rustic old Cedar Key buildings. It is the way a photographer's shutter captures a morning mist that will, one moment, enshroud the whole island, while in the next, freeze-frame the most minute historic detail with incredible, unclouded clarity. The attention these artists bring to this quiet fishing village hasn't altered the composed mood; it has simply allowed more people to experience it. Visitors come to browse waterfront galleries and shops set among historic buildings.

Scattered among artists' wares are antiques and collectibles. Shops are filled with bits and pieces that reflect the long history of this community. Glass-eyed fishing lures, old nettings and riggings, compasses, toy boats, railroad lanterns and a variety of other antiques await collectors.

The Cedar Key population is small, though shortly after the Civil War it was one of the main ports for shipping and travel all along the coast of Florida. By 1867, the Gulf Terminus Railroad had been repaired, after suffering damage during the Civil War, and extended to Cedar Key. The railroad was the island's lifeline. It linked the cluster of islands, the Cedar Keys, with northern communities that processed the cedar timber growing in abundance throughout the Keys.

Sawmills in the Keys trimmed the cedar into slats for pencils and pens manufactured by companies in the north. The Eberhart Faber Company, established in 1865, was the largest of these mills, while a second large mill, the Eagle Pencil Company, operated nearby.

These and other sawmills in the region were puffing away at a rapid

**Cedar Key's
location off
the Gulf
Coast gives
it a natural
environment
of palms,
inlets, white
sand
beaches and
abundant
sealife.**

JOHN MORAN





BEAUTY AND HISTORY ATTRACT VISITORS YEAR-ROUND.

pace of production, too rapid for the supply of timber that must have seemed inexhaustible to owners at the time. It was, however. And even though the natural resources had dwindled considerably by the turn of the century, it required an act of nature to halt production altogether. In 1896, hurricane winds and a huge storm surge leveled the mills, and today there are no remains of any of these milling operations. "A portion of a rusty boiler may be poking through the ground, but that's about all that exists from that industry," says Peggy Rix at the Cedar Key Historical Society Museum.

While timber resources were being consumed, the great abundance of sea life in the surrounding waters was simultaneously suffering from over-harvest. Businesses involving commercial fishing, boat building, sponging and the harvest of green turtles all suffered. After the hurricane of 1896, Cedar Key was reduced to only moderate commercial fishing.

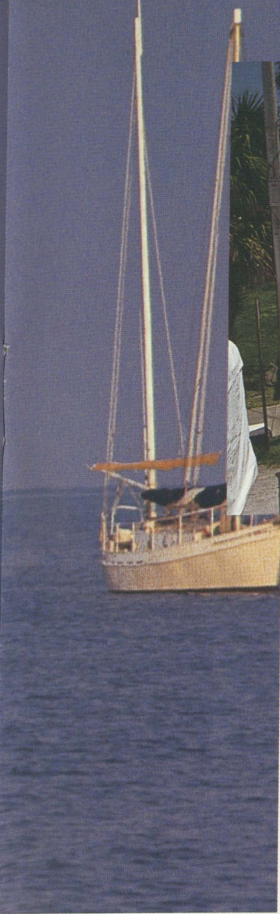
The Cedar Key Historical Society Museum details much of this history through photographs and displays. Historical sketches of the city's early economic life describe the fishing, cedar and railway industries. They also illustrate the Standard Manufacturing Company that made brushes and brooms out of palm fiber from 1906 until another hurricane in 1950 destroyed this plant.

A second museum, the Cedar Key State Museum, provides further information about Cedar Key, and showcases collections of shells, bottles, Indian and Civil War artifacts.

The Historical Society Museum, located right downtown, may be the best place to begin a visit in Cedar Key. It is located in the Lutterloh Building, which at various times was a home, service station, restaurant and city library. If traveling on foot, you can discover much of the island's history from there. Many of Cedar Key's historic homes and businesses are scattered along Second Street and the side streets that intersect it.

The Hale Building is just across the street from the museum. Delicious foods are served in the restaurant below and a winding staircase leads to an antique shop above. Built in 1880, the Hale Building's tabby concrete construction is fronted by a two-story porch. These porches are common additions to many of the buildings you'll see in Cedar Key.





alk only one more block, and if you don't care to take another step, reserve a room in the Island Hotel. It is a landmark. As the oldest commercial building in Cedar Key, the hotel features wrap-around porches, a stucco exterior and interior walls adorned with old painted murals—scenes of old Cedar Key. The hotel was recognized as a National Register site in 1984.

There are two homes in Cedar Key that you should not miss. One is on land, the other is surrounded by water. The Old Block House on

Fourth Street is the oldest building in the city, and many reports date its occupation to a time when Union forces headquartered here during the Civil War. Though it is termed "block," the home is actually a stucco exterior finish, scored to assume a block-like appearance. Now it is a private residence.

The Thomas Guest home, elevated by stilts over the water along First Street, is about 100 years newer than the Old Block House. Built in 1959 as a second home by Philip and Margaret Thomas, this grayed and dilapidated home attracts only avian guests now, though artists, photographers and tourists give it close consideration.

A constant flow of visitors filters onto the island year-round. Thousands come in the spring for the Cedar Key Arts and Fine Crafts Festival; this year it is scheduled for April 19–20. Later in October, another phase of Cedar Key's economy is highlighted with the Cedar Key Seafood Festival, the city's largest event of the year.

If you have a more adventuring spirit, natural history author and photographer Jeff Ripple offers kayak tours through the lower Suwannee River and the Cedar Key National Wildlife Refuge. These half-day tours provide unforgettable views of coastal islands, rimmed with white sand beaches, and birds that you may have only seen in your *Peterson's Field Guide*.

There is beauty in this community's history. Along all the streets that conform to the island's convoluted shape are intriguing old buildings. And, there is something about Cedar Key, where water is accessible at every turn in the road and where the pulse of life is slowed, that may just make you decide to stay. ■

To Learn More

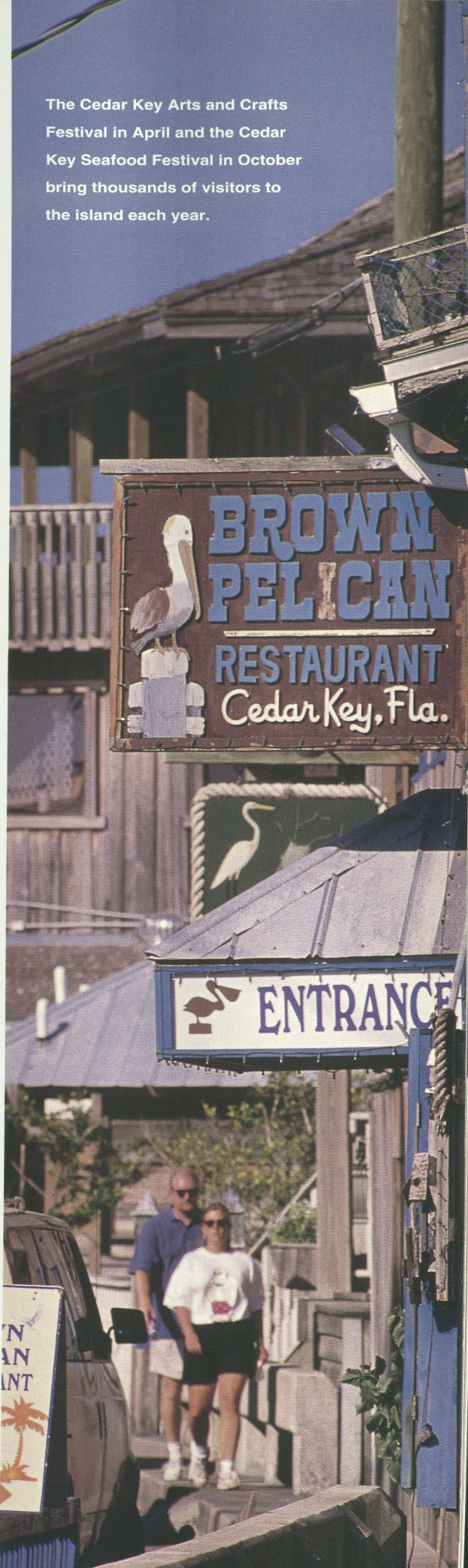
The Cedar Key Historical Society Museum is located in the center of downtown at the intersection of State Road 24 and 2nd Street. Hours are 11 a.m.–4 p.m. on Monday–Saturday and Sundays 1 p.m.–4 p.m. For more information, call (352) 543-5549.

The Cedar Key State Museum is located at 1231 SW 166 Ct. Hours are 9 a.m.–5 p.m. daily. It is closed Tuesdays and Wednesdays. For more information, call (352) 543-5350.

For more information regarding kayak tours, contact Jeff and Renée Ripple, P.O. Box 142613, Gainesville, FL 32614-2613. Phone (352) 528-2741. Fax (352) 528-2743.

For information regarding all Cedar Key events, call the Cedar Key Chamber of Commerce at (352) 543-5600.

The Cedar Key Arts and Crafts Festival in April and the Cedar Key Seafood Festival in October bring thousands of visitors to the island each year.



BY TINA BUCUVALAS

FLORIDA

and the Spanish

Next year brings the 100th anniversary of the Spanish-American War. Cuba battled Spain for some thirty years to win her independence; the United States fought with her for a few months. Yet, the war had a profound and lasting effect on Cuba, Florida and the nation. Cuba gained freedom from Spain, the United States emerged as a world power, and Florida served again as a gateway between Cuba and the U.S.

Due to its strategic and economic importance, Cuba

was one of the last Spanish colonies to be granted independence. The first, unsuccessful struggle for independence began with the Ten Years' War in 1868. A brutal crackdown by Spanish forces led to substantial Cuban immigration to Key West and New York from 1869 through the 1870s. At the same time, many Cuban cigar manufacturers relocated to Key West to avoid American tariffs. In the mid-1880s, some manufacturers moved to Tampa's Ybor City, where the cigar industry also flourished.

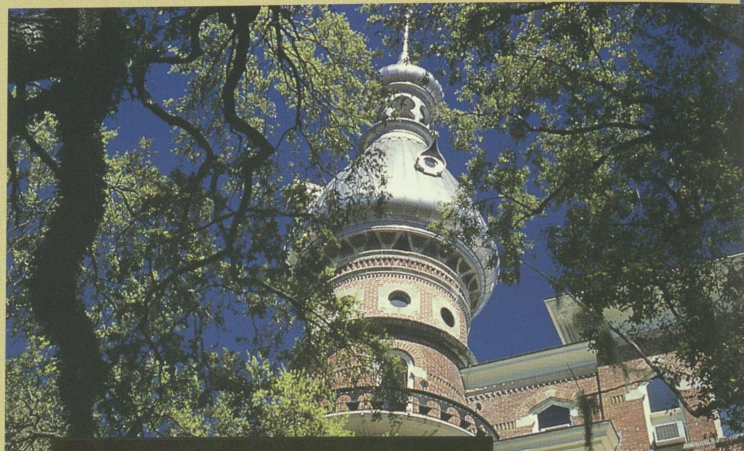
Florida's Cuban communities provided vital ongoing support to the effort to win Cuban independence through leadership, money, supplies, ammunition and men. One of the leaders in the Cuban struggle was charismatic political writer, philosopher,

poet and journalist, José Martí, called the Father of Cuban Independence. During 1891 and 1892, Martí traveled in Florida stirring political consciousness and raising funds among the Tampa and Key West Cuban communities. Sadly, he perished in the early days of fighting soon after he returned to Cuba in 1895.

Key West and Tampa maintain a variety of sites associated with José Martí's visits to Florida. In Key West at the San Carlos Institute, Martí and other Cuban leaders formed the Cuban Revolutionary Party in 1892 and organized exiles to fight for Cuba's independence. You can visit the recently renovated building at 516 Duval Street from 11 a.m. to 5 p.m. Tuesday through Sunday. The Institute contains a library with historical documents, statues of Martí and



San Carlos Institute, Key West



Henry B. Plant Museum, Tampa

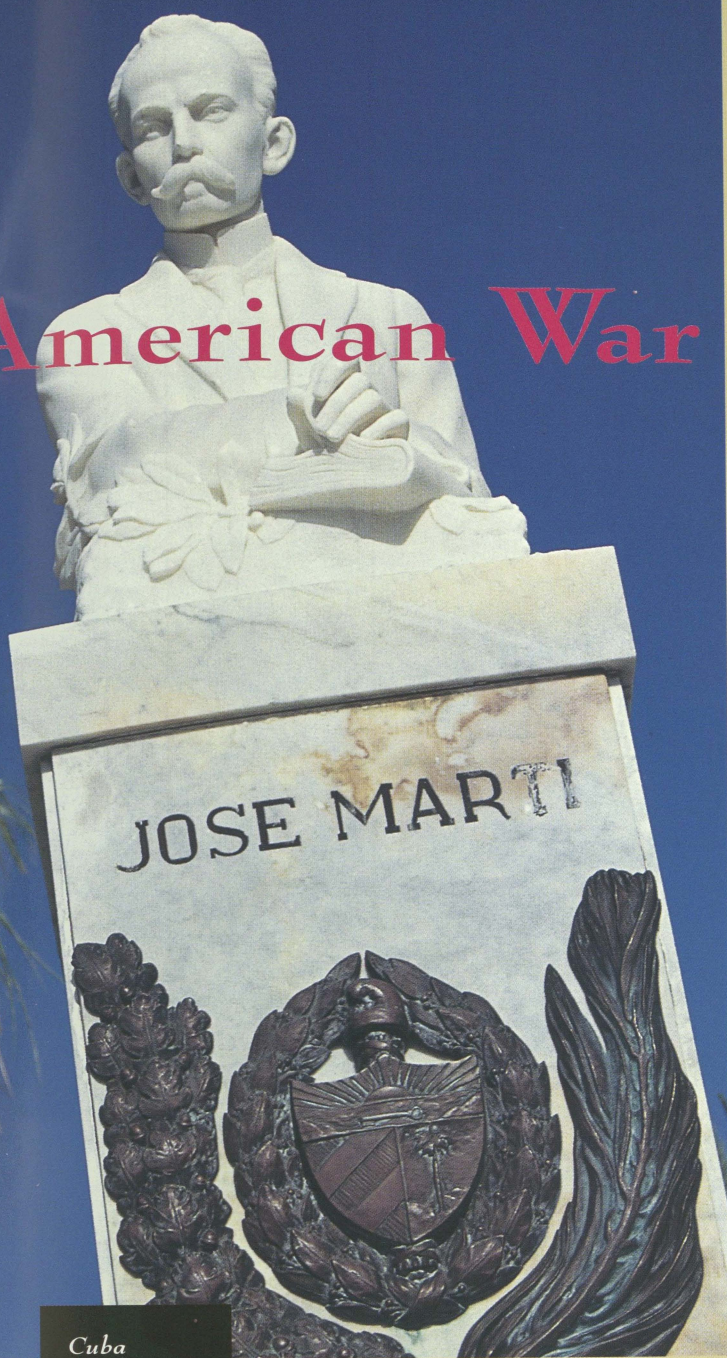
Félix Varela, and occasional exhibitions. On several occasions, Martí delivered impassioned speeches from the second floor balcony of the Teodoro Pérez House at 1125 Duval Street (now the La Te Da Restaurant and Guest House) in order to win support and funds. In 1937, Cuba presented Key West with a beautiful marble bust of Martí which can be seen in Bayview Park.

In Tampa's Ybor City, the José Martí Shrine is in the Park of the Friends of José Martí at 1300 East 8th Avenue. This is the site of the former home of the Pedrosos, Afro-Cuban patriots who sheltered Martí in 1893 after several attempts on his life by Spanish loyalists. Not to be missed is Ybor Square at 1911 North 13th Street—the former home of the Martínez Ybor Cigar Factory complex. Martí delivered one of his most famous speeches from the factory steps. Ybor Square now houses antique shops, restaurants, and specialty stores.

Anglo Americans also supported the independence effort by selling and transporting guns and supplies to the rebels. Florida's future



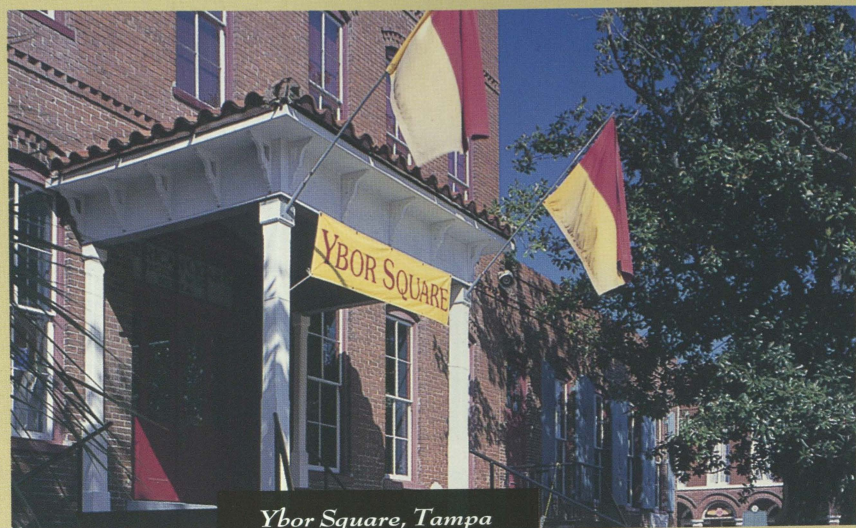
-American War



*Cuba
presented
this bust of
Jose Marti
in Bayview
Park to
Key West.*

Although the Cuban people were largely responsible for winning their independence from Spain, American intervention at the eleventh hour allowed the U.S. to take credit for the victory. In response to public opinion and to protect American economic interests in Cuba, President McKinley sent the battleship *USS Maine* to Havana. After the *Maine* was blown up in the Havana harbor,

governor, Napoleon Bonaparte Broward, made eight trips to smuggle troops and munitions into Cuba on his steam tugboat—despite Spanish and U.S. government opposition. A National Register site, Broward's Jacksonville residence at 9953 Heckscher Drive is privately owned but can be viewed from the street.



Ybor Square, Tampa

Spain and the U.S. declared what became known as the Spanish-American War in April 1898.

Key West contains two sites associated with the *USS Maine*. The U.S. Custom House in Clinton Square (currently under restoration as an art and history museum) is where a U.S. Court of Inquiry met in 1898 to investigate the sinking of the *Maine*. The Key West Cemetery includes a monument to the crew members killed during the explosion on the *Maine*. Twenty-seven bodies are buried there.

During the war, Florida was the primary staging area for U.S. military activities. Key West became a center for naval operations and 7,500 soldiers camped in Miami. Jacksonville served as a military training center, with over 12,000 soldiers housed in "Camp Cuba Libre." However, Henry Plant's Tampa Bay Hotel became the headquarters for American troops preparing to fight. Over 18,000 American troops including Teddy Roosevelt and his Rough Riders embarked in Tampa. They landed in Daiquiri and Siboney, Cuba on June 22 and 23, 1898. There they fought along with the Cuban patriots until the conflict ended in mid-July.

Today the Tampa Bay Hotel houses the Henry B. Plant Museum and the University of Tampa at 401 W. Kennedy Boulevard. You can visit its Spanish-American War Room, which contains a wide variety of period artifacts. At 1818 East 9th Avenue, the Ybor City State Museum contains historical exhibits related to José Martí, the Cuban Revolutionary Party and the Spanish-American War. ■

To Learn More

For more information about the *USS Maine*, the Spanish-American War, or the centennial celebration planned for February 1998, contact the U. S. Battleship Maine Centennial Commission, 3501 S. Roosevelt Blvd., Key West, FL 33040; telephone (305) 296-1702 or through the internet: MAINE1898@aol.com.

The following books contain information about the war and its impact as well as about historic sites related to the war:

Bretos, Miguel. *Cuba & Florida: Exploration of an Historic Connection, 1539-1991*. Miami: Historical Association of Southern Florida, 1991.

Pérez, Elizabeth P. and Rusty Ennemoser. *Florida Cuban Heritage Trail*. Tallahassee: Florida Department of State, 1995.

Spanish Pathways in Florida: 1492-1992. Ed. By Ann L. Henderson and Gary R. Mormino. Sarasota: Pineapple Press, 1991.

More than Gatorade

GAINES

Where culture, history and the

There's no denying it—Gainesville takes its Gators seriously. But the orange and blue University of Florida mascot is not the only attraction in this North Central Florida city. Gainesville offers a wealth of cultural, artistic and historic

offerings that have won it numerous accolades as one of the nation's most livable cities. Add

historic neighborhoods, bed and breakfast inns and the beautiful campus of Florida's largest

university and you have a great day, weekend or longer destination.

Regardless of your school colors, a visit to the University of Florida campus should be

high on your list. Florida's oldest and largest public university opened its doors on

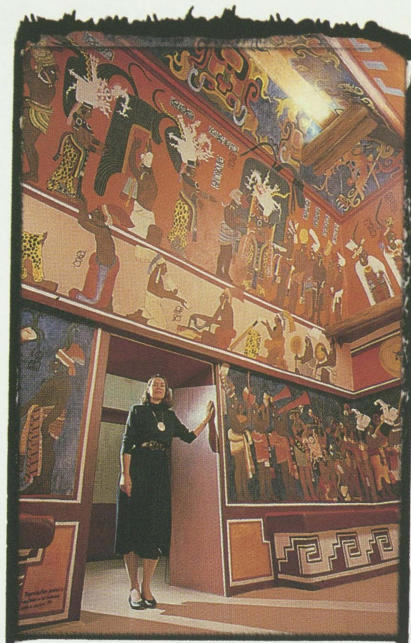
September 26, 1906, with an enrollment of just 102 students meeting in two buildings. Tuition

was free to Florida residents and a modest twenty dollars a year for others. Today, the school

spreads out over a 2,000-acre, 850-building

campus and has an enrollment

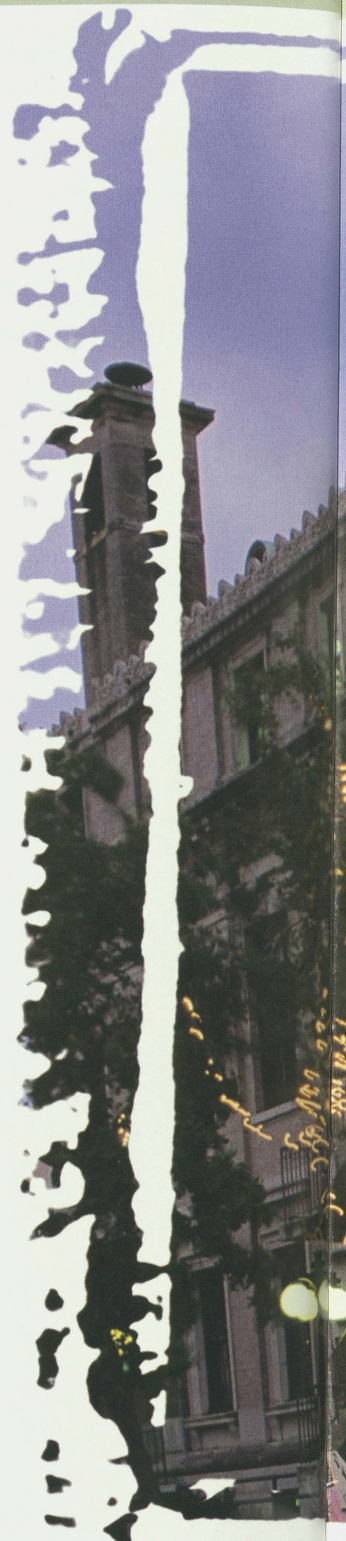
of more than 40,000 students.



The Museum of Natural History, University of Florida, houses a reproduction Mayan temple.



The Matheson Historical Center features exhibits on area history from pre-Columbia times to the present.

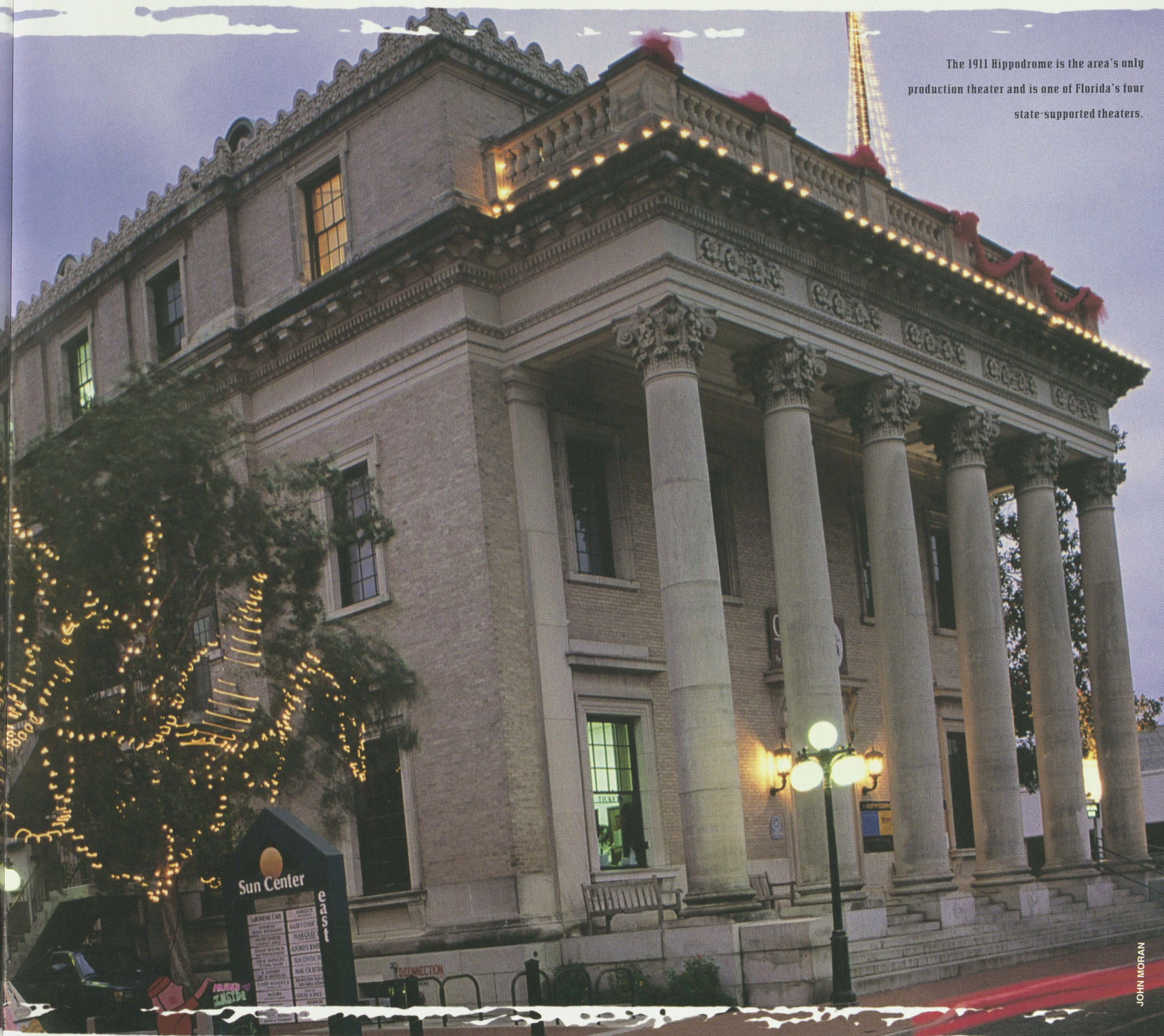


VILLE

BY MICHAEL ZIMNY

performing arts flourish along with its ever-present Gator.

The 1911 Hippodrome is the area's only
production theater and is one of Florida's four
state-supported theaters.



More than Gatorade

Like many other universities, UF's early buildings were designed in the Collegiate Gothic style. Rooted in the ideal of medieval English universities, the Collegiate Gothic style attempted to recall past traditions of learning where students and masters lived and studied together. Steep roofs, fine stone tracery, gargoyles and decorative faces give the university's historic buildings a quiet, timeless sense of permanence. Don't miss the soaring vaulted ceiling of the ornate 1922 University Auditorium and its allegorical figures symbolizing academic, athletic and professional pursuits.

The University has played a major role in bringing Gainesville

University's Cultural Complex, where it will join the Samuel P. Harn Museum of Art and the Center for the Performing Arts. Opened in 1990, the Harn Museum of Art is located in a stunning 62,000 square foot building arranged around a dazzling glazed rotunda. Its spacious galleries can accommodate an almost endless variety of changing exhibitions taken from the museum's permanent collections and traveling shows. The museum's collection focuses on the art of the Americas, Asia, Africa and Melanesia.

The third gem in the University's Cultural Complex is the Center for the Performing Arts. Opened in 1992, the Center features a 1,800 seat theater, state-of-the-art lighting and sound systems and a large proscenium stage. Each season the Center attracts world-class performers and an equally impressive variety of productions. This year's season will present the Stuttgart Chamber Orchestra, folk musicians Peter, Paul and Mary, the Preservation Hall Jazz Band and performances of *Giselle*,



The Thomas Center

to the cultural forefront. Its Museum of Natural History, the largest of its kind in the Southeast, features exhibits on plant and animal life and the cultural history of Florida, the Southeast and the Caribbean from 12,000 B.C. to the nineteenth century. Here you can see the fossilized skeleton of a nine million-year-old sabercat, the reproduction of a Mayan temple and exhibits on the diversity of life in Florida's coral reefs, savannas, tropical forests and mangrove swamps. A favorite with children is the North Florida limestone cave, where stalactites and stalagmites are eerily lit to suggest their subterranean counterparts.

Later this year the museum will relocate to a new home at the



The Center for the Performing Arts

La Boheme and *Ain't Misbehavin'*.

Downtown Gainesville is home to the Hippodrome State Theatre. The Hippodrome is housed in an elegant Beaux Arts style building built in 1911 as a United States Post Office and Federal Building. Thanks to tremendous public support, it was successfully renovated as a theater that opened in 1981.

The Hippodrome is one of Florida's four state-supported theaters and is the area's only production theater. On stage this season are Tennessee William's *A Streetcar Named Desire* and Shakespeare's *A Midsummer Night's Dream*. The theater also offers a cinema series featuring foreign and limited distribution films in a second smaller house and operates an extensive educational outreach program. Before or after the show, the streets of Gainesville's dynamic historic downtown, better known as Union Street, offer a great mix of restaurants and shopping.

The nearby Thomas Center is another Gainesville landmark building. One of Florida's most successful historic preservation

projects, the Thomas Center was built in 1910 as the home of "Major" William R. Thomas and was originally known as the Sunkist Villa. After serving as a hotel and then as part of the Santa Fe Community College, the building was acquired by the City of Gainesville and rehabilitated in 1979.

Gainesville offers a wealth of cultural, artistic and historic offerings. Spend the day, the weekend or longer.

BELOW: The Harn Museum of Art houses a permanent collection including this painting by George Bellows, *Jim Twadell's Place*, 1924. RIGHT: The Harn's spacious galleries also accommodate traveling exhibits.



Today, the stately Mediterranean Revival style residence is an attractive mix of art galleries, 1920s period rooms, performance space and city offices. Much of the building's historic feeling remains, including its sunlit Spanish court. The court was originally an atrium containing gardens and a fountain until it was converted into the hotel's dining room and covered by a skylight. After visiting the house, take a few minutes to stroll its six acres of manicured lawns and gardens.

The Thomas Center is located in Gainesville's Northeast Historic District, the city's oldest and best-preserved neighborhood. Architecture lovers will find fine examples of the Queen Anne, Colonial

Revival, Mission, Bungalow and Mediterranean Revival styles, and one of Gainesville's earliest landmarks, the 1884 Epworth Hall. Nearby is the Southeast Residential District, with more examples of historic Gainesville architecture, including the turreted 1887 Hodges House and the 1885 Mansard-roofed Baird House, now the Magnolia Plantation Bed and Breakfast. A third neighborhood, the Pleasant Street Historic District, has remained the religious, educational and social center for Gainesville's black community for more than 100 years.

For a closer look at Gainesville and Alachua County history, visit the Matheson Historical Center. The Center is located in a former American Legion building and features temporary and permanent exhibits on area history from pre-Columbian times to the present. Its archives contain a large collection of Florida postcards, prints, maps and volumes on local and state history. The Center takes its name from the adjacent 1867 Matheson House which will be restored as a living history museum. ■



To Learn More

For maps and other information on Gainesville attractions, contact the Visitors and Convention Bureau of Alachua County at (352) 374-5231 or the Gainesville Area Chamber of Commerce at (352) 334-7100. For specific attractions, contact:

Center for the Performing Arts
Hull Road, University of Florida
(352) 392-2787

The Matheson Historical Center
513 East University Avenue
(352) 378-2280

Florida Museum of Natural History
Museum Road, University of Florida
(352) 392-1721

The Samuel P. Harn Museum of Art
Hull Road, University of Florida
(352) 392-9826

The Hippodrome State Theatre
25 Southeast 2nd Place
(352) 375-4477

The Thomas Center
302 Northeast 6th Avenue
(352) 334-2197

CALENDAR

Winter
1997

Through February 9

Tallahassee

"Borders of Paradise—A History of Florida Through New World Maps." Sixteen maps and nine graphic panels show Florida through the eyes of early cartographers. Museum of Florida History.
(904) 488-1484.

Through February 28

Punta Gorda

"The Fishing Heritage of Gulf Coastal Florida." Exhibit exploring six thousand years of fishing tradition, from the Calusa Indians to modern fisherfolk. Florida Adventure Museum.
(941) 639-3777.

Through March 23

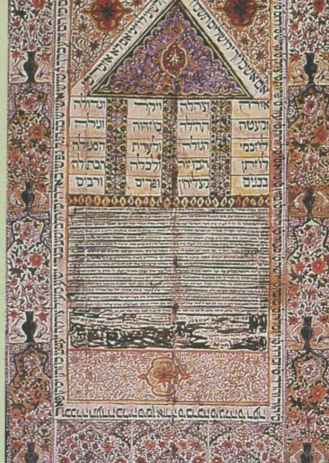
Melbourne

"Surfing the Waves—Watermedia of the Coast." An exploration of both media and image that celebrates Melbourne as the surfing capital of the Atlantic. Brevard Museum of Art and Science.
(407) 242-0737.

Through March 31

St. Petersburg

"Alexander The Great—History and Legend."



Sanford L. Ziff Jewish Museum of
Florida, Miami Beach

Exhibition of sculptures, mosaics, paintings, jewels, miniatures, manuscripts and coins. The Florida International Museum.
(904) 668-2222.

Through April 9

Miami Beach

"The Ketubah—The Jewish Marriage Contract as an Art Form." International and Florida Ketubot, illustrated documents that reflect family origin and history. Sanford L. Ziff Jewish Museum of Florida.
(305) 672-5044.

Through 1997

Lake Wales

Wildlife Sculpture Series. Display featuring 26 works in bronze, carved brick and copper along the botanical garden pathways. Cypress Gardens.
(941) 324-2111.

January 31–February 16

Fort Myers

Edison Festival of Light. 150th birthday celebration including Edison/Ford home tours, student science fair, music, food and parades.
(941) 334-2999.

February 1–April 15

Orlando

"There's Always Room For Jell-O!" Exhibit documenting the history of Jell-O and celebrating its 100th birthday." Orange County Historical Society, Inc.
(407) 897-6350.

February 2

Miami

Downtown/Miami River Walking Tour. Walk along the Miami River and learn about the archaeological, historical and architectural history of Miami. Historical Museum of Southern Florida.
(305) 375-1625.

February 7–9

Gainesville

Eleventh Annual Hoggetowne Medieval Faire. Jousting, falconry, chess matches, music, food, dancing, juggling, archery and puppetry.
(352) 334-2197.

February 8

Estero

Archaeology Fair. As part of Archaeology Month, the Koreshan State Historic Site provides programming relating to the Calusa Indians. Koreshan State Historic Site.
(941) 992-0311.

February 9

St. Petersburg

Family Education Day at the Tampa Bay Holocaust Memorial Museum and Educational Center.
(813) 347-9730.

February 15–17

Coconut Grove

Coconut Grove Arts Festival. Features acclaimed artists' work, international foods and performing artists. Voted number one fine arts festival in the country.
(305) 447-0401.

February 21–22

Estero

Ghost Walks. Guided moonlight walks through the Koreshan settlement grounds, reenactments and Koreshan foods developed from original settlement recipes. Koreshan State Historic Site.
(941) 992-0311.



Edison Festival of Light, Fort Myers

February 21–23

DeFuniak Springs

Chautauqua Assembly. Weekend of events that includes gardening, herbal cookery, painting workshops, stencil art, photography, quilt walk, folk crafts, heritage writing, "how to start a museum," and barbershop music concerts.
(904) 902-4300.

February 21–23

New Smyrna Beach

Anniversary Celebration. Event celebrating twenty years of service to artists, includes new Leeper Studio Complex opening, artists' showings and Pulitzer Prize winner Edward Albee. Atlantic Center for the Arts.
(904) 427-6975.

February 22–23

Key West

Key West Heritage Festival/Eleventh Annual Civil War Days. Military demonstrations, arts and crafts demonstrations. Fort Zachary Taylor State Historic Site.
(305) 292-6713.

March 22

Titusville

10th Annual Bluegrass Festival.
(407) 267-5400.

March 1–2

Ocala

Sixth Annual Heritage Tour of Historic Buildings. Tour eight historic private residences in both the Ocala Historic District and the

LEFT, SANFORD L. ZIFF JEWISH MUSEUM; RIGHT, EDISON MUSEUM

Travel with The Trust



Tallahassee, Florida

Spring Insiders' Tour
February 21-23, 1997

Miami Beach,
Florida

The 1997 Florida
Trust Annual
Statewide Meeting
May 15-18, 1997



FLORIDA
TRUST
FOR HISTORIC
PRESERVATION

Call The Florida Trust for Historic Preservation at
(904) 224-8128 for more information about our
1997 Touring Season.

Tusawilla Park Historic District. Historic Ocala Preservation Society.
(352) 466-3639.

March 1-31

Bradenton

Manatee Heritage Days. Walking tours, reenactments, boat trips, bicycle tours, historic home tours, music and food. Manatee Heritage Association.
(941) 741-4070.

March 1-31

Statewide

Florida Archaeology Week. Public events include lectures, exhibits and living history programs.
(941) 774-8476.

March 2-April 27

Pensacola

"A River of Grass: Paintings of the Everglades." Pensacola Museum of Art.
(904) 432-6247.

March 7-9

Lanark Village

Camp Gordon Johnston Reunion. Gathering of men and women who served at the Lanark Village WWII base, which at one time was the army's principal amphibious training center.
(904) 697-3246.

March 8

Barberville

Florida Hands Multicultural Festival. Folk art, crafts, music, dance and food of the rich and diverse Black and Hispanic cultures. Pioneer Settlement for the Creative Arts.
(904) 749-2959.

March 8-9

Floral City

Floral City Strawberry Festival. Festival activities include the Citrus Sertoma Fiddling Championship.
(352) 726-2801.

March 21-May 4

Sarasota

"Banks' Florilgium." Prints of tropical plants found on Captain Cook's first voyage around the world, 1768-1771. Marie Selby Botanical Gardens.
(941) 366-5731.

March 22

Key West

Conch Shell Blowing Contest. Contest judged

on clearness of tone, range, loudness, duration of sound and novelty sounds. Age categories. Old Island Restoration Foundation.
(305) 294-9501.

April 4-5

Dade City

Pioneer Old Time Music Championships. The Sertoma Youth Ranch is the site for this event, where contestants use exclusively old-time musical instruments.
(813) 991-4774.

April 12

Miami

Gala in the Garden. Tropical landscapes, dinner, music and dancing. Fairchild Tropical Gardens.
(305) 667-1651, ext. 323.

Please call the number listed to verify dates. There may be an admission charge for some events. Listings for the calendar should be mailed at least four months in advance to Florida Heritage Magazine, 500 South Bronough St., Tallahassee, FL 32399-0250, or faxed to (904) 922-0496.

*Before web sites, chat rooms and
videoconferencing, this was the
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THE BLACK SEMINOLES: HISTORY OF A FREEDOM-SEEKING PEOPLE

By Kenneth W. Porter. Gainesville: *University Press of Florida*, 1996. 296 pp. ISBN 0-8130-1451-4.

"Wherever John Cavallo was, foul play might be expected." So stated General Thomas Sidney Jessup during the uprising that became known as the Second Seminole War. He was speaking of a Black Seminole leader who was known variously as John Cavallo, Gopher John, John Cowaya, John Horse and Juan Caballo. All his names were derivations of the names of his owner, Cavallo, and the Hitchiti word *kaway*, which means horse. His reputation as a cunning, intelligent and wise leader was universal and General Jessup believed him to be the most dangerous leader of the Black Seminoles, those blacks that lived among or aligned themselves with the different tribes that were universally known as the Seminoles.

While the origins of his birth are not recorded, his life and

exploits were. From the first confrontation with General Andrew Jackson during the War of 1812 through the Second Seminole War, John Horse distinguished himself as a leader to be reckoned with.

Kenneth Porter writes an insightful and informative history of the journeys of this man from northern Florida to the western Indian lands to his final destination in Mexico. The book is entertaining to both military and social history buffs. Porter blends personal accounts of participants on both sides of confrontations with military strategies and documentation. It provides a unique glimpse into the lives of Seminoles, Black Seminoles, military leaders, as well as the interrelationships among their leaders. *The Black Seminoles* is a must read for anybody interested in Seminole or Black Seminole history.

Reviewed by Vicki Cole, a historian in the Bureau of Historic Preservation.

DICTIONARY OF BUILDING PRESERVATION

Edited by Ward Bucher; New York: *Preservation Press, John Wiley and Sons, Inc.* 560 pp., hardcover.

While for many, the idea of reading a dictionary has all the excitement of watching the grass grow, the new *Dictionary of Building Preservation* from the Preservation Press is anything but boring. Edited by Ward Bucher, the Dictionary is a complete compendium of all you ever wanted to know regarding historical buildings. It's a combination history, hardware store catalogue, and builder's reference all thrown together with facile skill. Want to know what a denticulus is (the molding that supports dentils), or how about a Guastavino vault or what Stony Creek granite is? The Dictionary answers all of these questions and a lot more. It's well written and easily understood; technical terms are not defined with more technical terms but with readable language and, best, there are just enough good illustrations of the more difficult terms to make them understandable too. Many of the illustrations have been taken from the Historic American Building Survey as well as the first edition of *Architectural Graphic Standards*.

There are more than 10,000 definitions given, almost all of which will be used by the historic building owner, architect, or construction professional at some point. Bucher warns the reader that he does not define names unless they refer to a style or movement such as Richardsonian, omits methods of production of materials, limits the number of styles defined and is biased toward building materials manufactured in North America before World War II. Bucher is a practicing architect in the Washington, D.C. area and has written for the *Old House Journal*, a publication well known for its informative and easy reading style. This is a nice book to

just randomly browse as each entry either confirms what we think we know, tells us the right definition when we didn't know, or tells us a little

about a subject we knew nothing about (but always wanted to know).

Reviewed by Walt Marder, Preservation Architect, Bureau of Historic Preservation.

MORE FLORIDA STORIES

Edited by Kevin McCarthy. Gainesville: *University Press of Florida*. 1996. 222 pp.

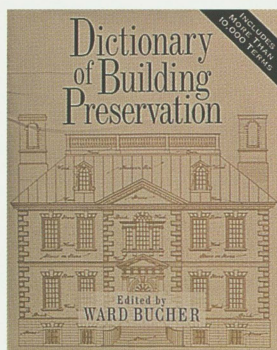
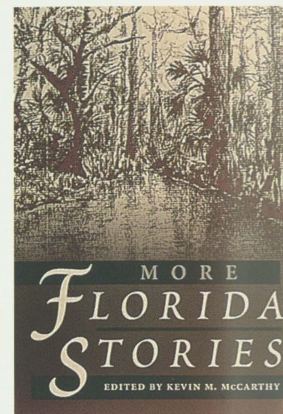
Kevin McCarthy's "More Florida Stories" is a masterful collection of tales set in Florida; they span 150 years of its culture and history. Following his first collection, entitled "Florida Stories" and published in 1989, the author continues to offer exceptional stories by well known authors as well as those who will become better known to me as a future addition to my personal collection.

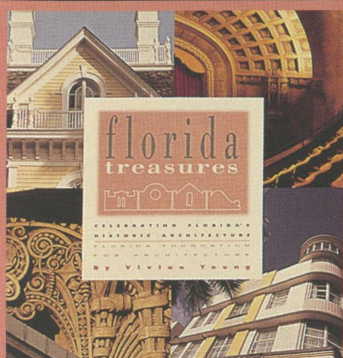
McCarthy's introduction is noteworthy. His analysis of the uniqueness of these Florida stories and his criteria for selecting them are simple and effective. There is not a region or significant type of habitat in Florida that is not represented.

My favorites are "Color Added," by Stetson Kennedy, which depicts the desperation of a poor, rural black family victimized for racially motivated reasons; Ernest Lyon's "A Blade of Grass," a story about life in early Florida on the shores of Lake Okeechobee; "Panther," by Rubylea Hall, an example of how dangerous life could be in Florida's outdoors; and Jack Rudloe's "Master of My Lake," a true story of the author's sad and unpredicted encounter with a very large alligator and his impulsive bravery.

If your appetite for adventure has not been whetted upon your completion of "More Florida Stories," I would encourage you to read "Florida Stories," if you haven't yet had the opportunity. Further, McCarthy has generously supplied a list of other significant works by the authors in each volume. It is my fervent hope that Kevin McCarthy does not wait seven years to publish "Even More Florida Stories."

Reviewed by John Girvin, Assistant Director, Division of Historical Resources.





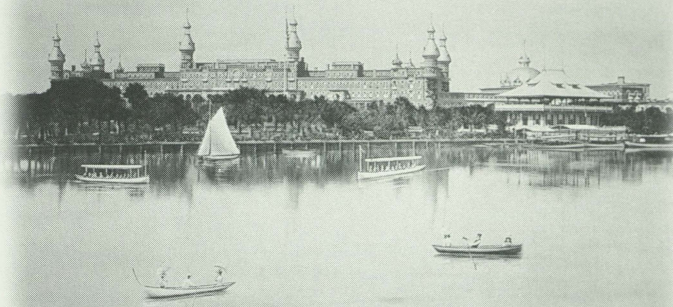
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PLANETARY VISIONARY

The King of Coral Castle

STORY AND PHOTOGRAPH BY PHILLIP M. POLLOCK

Edward Leedskalnin was a sculptor from Latvia, a self-made physicist, author and would-be husband. Many described him as an eccentric. Leedskalnin was all of these, but mostly he was a romantic who spent a lifetime carving a castle of coral rock in the memory of a Latvian love.

Leedskalnin sought opportunity in North America where he planned to become rich and later return for his Balkan sweetheart. After several jobs and because of poor health, Leedskalnin moved to the warmth of Florida City, south of Miami, in 1920. Here he purchased an acre of land on a limestone ridge for twelve dollars.

Florida's climate agreed with Leedskalnin, and his health improved. He began to quarry coral rock, working continually under the cloak of the night sky because of his desire for privacy and a nagging paranoia that convinced him that others were spying on him. The limestone shapes, chiseled and carved using old car parts, mirrored the eccentric's passions—astronomy and a domestic life he would never realize. Massive sculptures of Saturn, Mars, the moon and chubby pieces of furniture, including tables, chairs and

couches, seemed to magically appear by the light of day.

The sculptures weighed as much as thirty tons. Over time they took shape, leading to the speculation that Leedskalnin was aided by extraterrestrials or had discovered an anti-gravity technique. He claimed he had applied simple laws of physics—it was leverage and balance, all concepts used by pyramid builders, that allowed him to move and arrange his furniture and planets.

And move and arrange he did. In 1937, Leedskalnin used a truck to move his megalithic sculpture garden to its present site on U.S. Highway 1, in part for its greater tourist visibility. The Mack truck's suspension groaned as Leedskalnin scattered his work over three acres and named it "Rock Gate," which refers to an amazing nine-ton gate that rotates off of a central pivot point (an old auto axle) with only the light push of a finger. Pass through it and you may find yourself on a galactic road less traveled.

Coral Castle (the site name adopted after Leedskalnin died in 1951) is located south of Miami on U.S. Highway 1 (Dixie Hwy.) at S.W. 288th Street. Audio tours are available in several languages. Hours are 9 a.m.–7:30 p.m. daily. Admission charge. Call (305) 248-6344 for more information.

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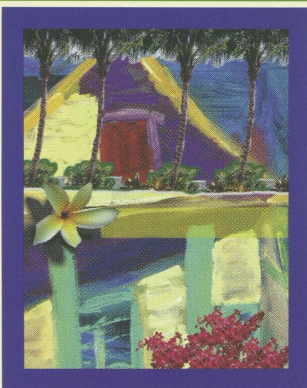
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